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THE GEORGE BELLOW'S EXHIBITION

At their meeting of February 16 the Trustees voted to hold a Memorial Exhibition of the work of George Bellows at as early a date as the large Gallery of Special Exhibitions (D 6) will be available. This will probably be in the fall, or if not, then next spring. For this exhibition the Trustees will call upon the coöperation of a committee consisting of artists, associates of George Bellows, and representatives of the Museum, the personnel of the committee to be announced later. Every effort will be made to secure a comprehensive showing of Bellows' work—not only of paintings, but of drawings and prints as well.

FIFTY DRAWINGS FROM THE MUSEUM COLLECTION

The current exhibition in Gallery 25 has been arranged with an idea of making a fitting background for the Libyan Sibyl by Michelangelo, recently acquired. The selection has been made on the basis of draughtsmanship, rarity, and appearance; chronology and geography have been disregarded in the hanging. The visitor will see a tête-à-tête between such diverse ladies as those made by Degas and Leonardo, and the Goya Nightmare finds itself between Correggio's Adoration of the Kings and a Dirck Vellert.

About a half of the exhibition is Italian, but the three Gothic illuminations of the time of Saint Louis are here, and Rembrandt, Dürer, and Ingres as well. Altogether the exhibition represents the best that the Museum collection can offer in the way of drawings.

REARRANGEMENT OF RENAISSANCE CASTS

The collection of Renaissance casts has been removed from its former location to Galleries C 23, 24, and 25, and rearranged. Some structural changes in the galleries have given increased wall space, and permit the collection to be shown to much greater advantage than heretofore.

Entering Gallery C 25 from the central hall of casts, the visitor comes first to a few characteristic examples of Italian sculpture of the late Gothic period. Then follow the great doors of Ghiberti and a representative selection of the works of the chief master of the early Renaissance, Donatello. With these are shown other sculptures of this period, and at the north end of this long gallery is massed the work of the della Robbias. The gallery on the left is devoted to casts of Renaissance sculpture of the second half of the fifteenth and the early sixteenth century, and includes many large tomb monuments. In the corresponding gallery on the right are casts from the sculptures of Michelangelo, together with a few examples of work of his contemporaries.

THE AENEID ENAMELS

About 1525-30 there was produced at Limoges in France an unusually large series of painted enamel plaques with subjects from the Aeneid. These enamels were made, in all probability, for the decoration of a small paneled room, such, for example as that *Cabinet des émaux* which Catherine des Médicis had in her palace at Paris. The artist who painted the Aeneid series has not yet been identified; in style his work is associated perhaps most closely with the Jean I^{er} Pénicaut group. The number of plaques originally composing the set is uncertain, but sixty-nine pieces are known to exist. These are distributed among some of the principal museums and private collections of Europe and this country. One plaque¹ was given to the Metropolitan Museum by Coudert Brothers as long ago as 1888. Eight more plaques from this famous set have just been added to our collection—five by purchase, two as the gift of J. P. Morgan, and one as the gift of Henry Walters. These new acquisitions are now on exhibition in the Room of Recent Accessions.

The plaques vary slightly in dimensions, but average 8 $\frac{3}{4}$ inches in height by 7 $\frac{3}{4}$ inches in width. A rich, subdued color-scheme, enlivened by a liberal use of gold, is characteristic. Conspicuous among the colors is a brownish purple which contrasts effectively with blues and greens. In the lighter passages are introduced yellow, pale pink, and a bluish gray (used throughout to indicate water, with the wave lines drawn in black).

The backs of the copper plaques are coated with *fondant*, the colorless vitreous matter which serves as the basis for all enamel colors; there are occasionally traces of purple in the *fondant*. Both sides of the plaques were covered to equalize the "draw" of the enamel. It was not, however, until about 1520-25 that *fondant* began to come into general use for this purpose, replacing the thick, opaque enamel previously employed. This detail

¹Aeneas erects a tomb to his nurse, Caieta, and flees the country of Circe. Ex colls: Demidoff, Mme. D'Oliveira.

is consequently of value in helping to fix the date of our series as about 1525-30. Judged merely from the style of the composition and drawing, the enamels would seem to be considerably earlier than this date. The explanation² is that the enameler has copied the woodcuts of the Grüninger Virgil published at Strasbourg in 1502.

The wood-engravings illustrating this work were made presumably in Grüninger's atelier and under the direction of the learned Sebastian Brant. There were one-hundred and forty-three illustrations for the Aeneid, eleven for the Bucolics, thirty-nine for the Georgics, and twenty-two for the short poems. A selection from these cuts was used again in a German edition of the Aeneid brought out by Grüninger in 1515. Somewhat modified copies of the illustrations appeared in numerous Italian editions from 1519 to 1552; and the actual wood blocks which Grüninger had used in 1502 and 1515 were re-used by Jacobus Saccon and subsequently by Jean Crespin in two editions of Virgil published at Lyons in 1517 and 1529 respectively.

Which then of these various editions served the painter of the Aeneid enamels as his model? Grüninger's German edition of 1515 need not be considered since certain of the enamels are copied from woodcuts omitted from this edition. The Italian variants are also out of question.

In the French editions the blocks, having twice been used by Grüninger, show signs of wear. Some of the inscriptions, for example, have been mutilated. In the engraving representing the fleet of Aeneas arriving in sight of Italy (fol. 91 of the Lyons edition of 1517) it may be noted that the inscriptions have suffered considerably. CHARYBDIS has become .H.R.B..S; ANCHISES has become A.C...S, and so forth. Now the enamel of this subject (included among our recent accessions)

²For a full discussion of this and other features of the series, the reader is referred to the scholarly account of the Aeneid enamels by J. J. Marquet de Vasselot (published in the *Bulletin de la société de l'histoire de l'art français*, 1912) of which the present notes are an abstract.

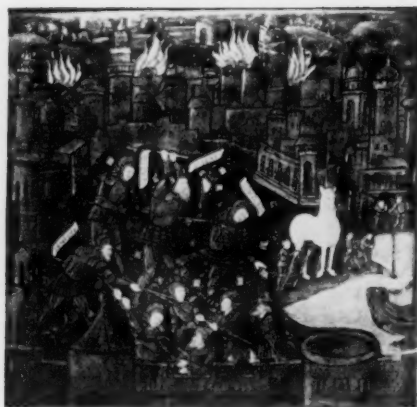


FIG. 1. THE TROJANS DEFEND THEIR CITY



FIG. 2. THE FALL OF TROY



FIG. 3. AENEAS BUILDS HIS FLEET



FIG. 4. HELENUS AND ANDROMACHE GIVE PRESENTS TO AENEAS

FOUR OF THE AENEID ENAMELS
XVI CENTURY



FIG. 5. THE FLEET OF AENEAS ARRIVES
IN SIGHT OF ITALY



FIG. 6. THE TROJANS LAND NEAR
MT. ETNA



FIG. 7. AENEAS DEPARTS FROM
CARTHAGE



FIG. 8. NISUS AND EURYALUS SURPRISE
THE RUTULI IN THEIR CAMP

FOUR OF THE AENEID ENAMELS
XVI CENTURY

shows these Latin inscriptions complete. Since the Limoges enamellers were not men of classical education—they often mangled even inscriptions in their own language, let alone Latin—it is improbable that the painter of the Aeneid series was himself competent to fill in the missing letters of the incomplete inscriptions of the Lyons editions of 1517 and 1529. The conclusion would seem to be that the enameller had before him a copy of Grüninger's Virgil of 1502. Although Limoges enamels were frequently copied from book illustrations and other engravings, no series is known at all comparable in length with this set of scenes from the Aeneid.

In copying the Grüninger woodcuts the enameller has permitted himself a certain freedom. He has not hesitated at times to simplify the compositions, either to lessen his difficulties or as a concession, perhaps, to the new taste for elegance which was coming in with the spread of the Renaissance style; but, on the whole, the enamels are fairly close reproductions of the charming illustrations of Grüninger's Virgil.

The following is a brief description of the eight plaques lately acquired by the Museum:

1. *The Trojans defend their city; they kill Androgeos.* Height, $7\frac{1}{4}$ in.; width, $7\frac{3}{4}$ in. Grüninger's Virgil, 1502, Book II, fol. 170. Ex coll: Jules Porgès, Paris. Purchase (25.39.1).
2. *The Fall of Troy; Helen takes refuge in the sanctuary of Vesta; Venus counsels Aeneas; Juno encourages the Greeks.* Height, $8\frac{1}{8}$ in.; width, $7\frac{3}{4}$ in. Grüninger's Virgil, 1502, Book II, fol. 176. Ex colls: H. Magniac, London, and Jules Porgès, Paris. Gift of Henry Walters (25.41).
3. *Aeneas builds a fleet near Antandrus at the foot of Mt. Ida.* Height, $8\frac{3}{4}$ in.; width, 8 in. Grüninger's Virgil, 1502, Book III, fol. 183^{vo}. Ex colls: H. Magniac, London, and Jules Porgès, Paris. Purchase (25.39.2).
4. *Helenus and Andromache give presents to Aeneas.* Height, $8\frac{3}{4}$ in.; width, $7\frac{3}{4}$ in. Grüninger's Virgil, 1502, Book III, fol. 200. Ex colls: H. Magniac,

London, and Jules Porgès, Paris. Gift of J. P. Morgan (25.40.1).

5. *The Fleet of Aeneas arrives in sight of Italy.* Height, $8\frac{3}{4}$ in.; width, $7\frac{3}{4}$ in. Grüninger's Virgil, 1502, Book III, fol. 201. Ex coll: Jules Porgès, Paris. Gift of J. P. Morgan (25.40.2).
6. *The Trojans land near Mt. Etna beneath which lies the Giant Enceladus.* Height, $8\frac{3}{4}$ in.; width, $7\frac{3}{4}$ in. Grüninger's Virgil, 1502, Book III, fol. 203. Ex colls: H. Magniac, London, and Jules Porgès, Paris. Purchase (25.39.3).
7. *Aeneas departs from Carthage.* Height, $8\frac{3}{4}$ in.; width, $7\frac{1}{8}$ in. Grüninger's Virgil, 1502, Book IV, fol. 222. Ex coll: Jules Porgès, Paris. Purchase (25.39.4).
8. *Nisus and Euryalus surprise the Rutuli in their camp.* Height, $8\frac{3}{4}$ in.; width, $7\frac{3}{4}$ in. Grüninger's Virgil, 1502, Book IX, fol. 336. Ex coll: Jules Porgès, Paris. Purchase (25.39.5).

JOSEPH BRECK.

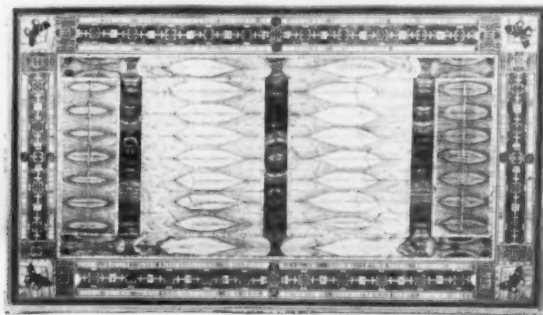
A MARQUETRY TABLE

When the work of a contemporary furniture designer is said to be "original," the comment is apt to arouse suspicion. The failure of *l'art nouveau* is still remembered. Yet this attempt of a quarter century ago to create a new style had at least one valuable result. It demonstrated, as no amount of theorizing could do, that the endeavor to achieve originality wholly independent of tradition is foredoomed to failure.

Tradition in the arts is not an intolerable burden—an Old Man of the Sea strangling the craftsman. It is rather a venerable sire at whose knee the younger generation may learn the lesson of experience. To be sure, the modern craftsman may find some difficulty in recognizing the veritable paternal knee among the countless shanks of that host of ancestors—in happier eras, decently buried and forgotten—who have been resuscitated by the antiquarianism of the romantic nineteenth century. But the degree of consanguinity is of little moment

in this question of tradition. The whole family tree of ancestors will answer as one man that style is a matter of gradual evolution, in which the adaptation of traditional forms and ornament to changing

the accompanying illustration. The reproduction, however, can give no idea of what is perhaps the most charming feature of the table—the exquisite color harmony of the precious woods used in the marquetry



MARQUETRY TABLE, TOP

needs has always afforded sufficient opportunity for the exercise of a craftsman's originality.

An admirable illustration of originality of this kind is presented by a recent purchase from the fund given by E. C. Moore, Jr. for the acquisition of examples of modern decorative art. The new accession¹ is a small marquetry table designed and executed by Clark Jones of New York City. By profession a musician,² Mr. Jones has pursued for many years the unusual avocation of designing and making furniture with marquetry decoration. Personal in style yet based on tradition, his work is further distinguished by technical ability of high order.

The form of the table and the general character of the ornament may be seen in

¹Exhibited this month in the Room of Recent Accessions.

²Under the name of Harry J. Clarke.

MARQUETRY TABLE
BY CLARK JONES

decoration. Blonde, amber tones of tulip wood prevail, and are set off by the darker hues of violet wood, while holly and ebony introduce further contrasts. The gold of the metalwork is an additional enrichment thoroughly in keeping with the elaborate character of the decoration.

In form and proportions, as well as in the use of metal

mounts, the table recalls the delicate furniture of the late eighteenth century. The general scheme of decoration is also reminiscent of the work of the skilled designers of this period. But no one would ever mistake this table for a work of the eighteenth century. The pattern of the inlay, the turning of the metal work, a score of subtle variations in detail give this table the personal character, the originality, in fine, which has ever characterized the work of the true craftsman.

JOSEPH BRECK.

A SILVER CHINESE T'ANG
MIRROR

Some of the early Chinese pieces intended for household and personal use which we knew up to recently only from the specimens in the Shosoin, in Nara, have in the last few years been found in Chinese tombs and have been brought over. The Museum acquired recently a very curious specimen,

with an openworked design. Four flowers take the place of the four bosses generally found on early mirrors, and instead of the deities and sacred animals we find figures of the same general shape but representing a seated man with two female attendants and a seated woman with two attendants holding fly wisps. Between them are a man driving a one-horse Han cart with an umbrella-shaped top and two animals



CHINESE SILVER MIRROR
T'ANG PERIOD

here reproduced, and now shown in the Room of Recent Accessions. It is a bronze mirror covered with an openworked and engraved sheet of silver which is hammered round the edge. The perforated knob pierces it in the middle and the interstices of the silver are filled with lacquer which originally was probably black. The effect produced is that of a silver mirror with black inlay, just the reverse of another T'ang period mirror previously bought by the Museum, where the lacquer is the main part and the engraved silver the inlay.

The decoration on the silver consists in the center and on the outer border of bands of engraved points, zigzags, and fine lines, with in between a broad area decorated

facing each other, one a tiger while the other may be intended for a bear.

Though the general aspect is that of a mirror of the later Han period, and the Han cart, familiar from the well-known tomb slabs, adds to this impression, the piece is probably of a later date, that is, an archaistic mirror of the T'ang period about 600 or 700 A. D. The style of the decoration and the kind of work suggest this, and besides the mirror is perfectly flat as the T'ang mirrors generally are, while the earlier kinds are slightly convex. It is a very rare and beautiful piece in excellent condition, and a great addition to our interesting collection of Chinese mirrors.

S. C. BOSCH REITZ.

NEW GALLERIES OF TEXTILES

The releasing of two large galleries (H 15 and 16) for the display of textile fabrics, in addition to the east and west corridors above the Armor Hall, affords opportunity for the rearrangement of the collection and the installation of some interesting objects recently added to the Museum collection.

In the present plan the rugs have been grouped more or less geographically, extending, as now assembled, from Gallery E 3, where the largest Indian, Persian, and Asia Minor weaves are hung, north through the Near Eastern galleries and the west corridor as far as the Textile Study Room. With this increased wall space the greater part of the Ballard Collection is now available to the public.

On the opposite side of the court, the east corridor has been allotted to the display of ecclesiastical costumes and vestments. Among these may be noted a beautiful seventeenth century chasuble, stole, corporal, and pall of cream-colored silk richly embroidered in gold and colored silks, recently presented by Mrs. James Byrne.

At the north end of the corridor a small group of costumes, covering a period of about a hundred years (between 1750 and 1850), has been arranged for the display of the rich brocades of the period as applied to costumes. Several of these will prove familiar to those Museum visitors who remember the James Bequest, which included

several flowered gowns of "damas pour robes" from the looms of Lyons—costumes reflecting the French mode of the middle of the eighteenth century. A recently acquired Georgian costume of the same period, displayed in a near-by case, is of special interest, and may be attributed with some degree of certainty to the looms of Spitalfields. Spitalfields was a small town in those days, just east of London,

where, shortly after the revocation of the Edict of Nantes in 1685, a number of French refugees had taken up their abode, set up their looms, and established a weaving center in the land of their adoption; and where the descendants of these French immigrants wove for the English court silks, satins, and velvets such as graced the beauties of Versailles. For more than a century this little industry flourished; but with the trend of the population toward the large centers of industry and the introduction of the power loom it gradually dwindled, until in the middle of the nineteenth century only a small



GEORGIAN COSTUME
SPITALFIELDS SILK
ENGLISH, XVIII CENTURY

group of weavers remained, who eked out a miserable existence in squalid homes where by working twelve hours a day they could earn a wage amounting to perhaps a shilling or less. Comparing Spitalfield weaves with the brocades of Lyons, it is noticeable that the patterns of the former are much simpler, and the floral motives more scattered, while the over-spun pattern in the field is perhaps more elaborate.

An important loan from Mrs. James A.

Glover contributes an interesting note to this group, for it adds to the collection an elaborate costume worn at the court of Napoleon when he was First Consul by Mrs. Peter R. Livingston, sister of Robert R. Livingston, Minister to France from 1801 to 1804. The costume has an underdress of heavy white satin bordered with a pattern of laurel in silver paillettes, over which a flowing court train of Nile-green velvet similarly embroidered hangs in graceful folds from the shoulders. Such an authentic document of this period is of inestimable value to students interested in the study of needlework as applied to costume design.

Of the two large galleries in which the textile collection is now shown, the one (Gallery H 15) adjoining the rooms devoted to Oriental art is filled with woven fabrics and embroideries from India and the Near East; and the second room (Gallery H 16), which leads into the lace rooms, is hung with Spanish rugs, which supplement the weaves, printed fabrics, and embroideries from European sources displayed in the cases. Small, free-standing desk cases occupy the center of both galleries, and in these has been arranged a series of mounts illustrating a chronological sequence that enables the student to follow the history of weaves from Coptic fragments of the fifth century to modern loom work of the nineteenth century, and at the same time to note the interesting migration of pattern as it developed in the various countries.

The proximity of these galleries to the Textile Study Room will be found advantageous to both teachers and pupils, who may now gain a better perspective of the art of weaving than has been possible from the mounted fragments in the Study Room collection.

FRANCES MORRIS.

A GROUP OF DUTCH TILES

On the third floor of the American Wing there is a little room with a large fireplace. The fireplace wall with its shell cupboard and its paneled overmantel came from the old Hewlett House at Woodbury, Long Island, and was the gift some years ago of Mrs. Robert W. de Forest. The facing

about the fireplace opening is made up of old Dutch tiles in mulberry and white.

In this room have been brought together arts of about the middle of the eighteenth century such as might have been found in the countryside around New York City. The color of the woodwork, a clear bluish gray, is one which was very generally used in this locality at the time. The curtains are of a printed material, possibly of New Jersey workmanship. The furniture is of unsophisticated design in various woods and marks a transition between the simple forms of the early eighteenth century and the rococo taste of the third quarter.

Suggestive of the Dutch taste which was so important an influence in this region are the painted kas which originally stood in the room, the Delft ware in the cupboard, and, about the fireplace, the host of biblical scenes on the Dutch tiles.

It is to these tiles that I wish to call particular attention. The group came from a house not far from Manhattan, up the Hudson River, and was the gift to the Museum of Mr. and Mrs. Frederick Allien. These generous donors, hearing of the difficulty in finding proper tiles for installation, removed the hundred old pieces from their own home and presented them to the Museum. Certainly it will be agreed that it is their peculiarly appropriate qualities which give to the room a great deal of its charm and atmosphere.

The use of tiles both for the exterior and interior of houses in and about New York is of early occurrence. In 1707 Mme. Sarah Knight remarks upon the tiled hearths and mantel-trees and notices that staircases were laid in white tiles. This customary use of tiles for decorative accessories was very general in Holland in the seventeenth century and even earlier, where its origin may have gone back to the inspiration of Italian and Spanish majolica of a still more remote date.

These first Dutch tiles were, like the Italian and Spanish wares, of polychrome decoration—blues, reds, yellows, and blacks making up a gay pattern. Some of these earlier tiles with characteristic late sixteenth century designs were made in monochrome of blue, but as a large group, the

blue and white tiles only began to be made in the course of the seventeenth century. Many of this sort were sent to America.

In the eighteenth century this fashion for blue and white monochrome tiles was followed by a vogue for purple and white. The use of the manganese purple was not a new development, of course, but the real popularity of its general use is asso-

ciated with the taste and the design expression of the eighteenth century. The designs carried out in these blue and white or purple and white combinations were of great variety, including a large number of figure subjects with or without a circular border and corner ornaments. Among them are found biblical, landscape, and ship subjects, soldiers, children at play, flowers, animals, and coats-of-arms.

The biblical subjects were perhaps the most popular of all designs used in America. They gave expression to the Protestant interest in the various events of biblical

lore and served as an illustration to the text from which the children learned their biblical stories and formed their early simple belief. Thus the early religious training of the child's mind was associated with the pleasant and cheering warmth of the blazing logs, the sparkling copper or brasses, and the humming kettle.

These tiles in the Museum's room are



DUTCH TILES IN THE WOODBURY ROOM

most excellent examples of the scenes from both the Old and the New Testament which formed the subjects for the tile painters. Here the familiar biblical scenes are rendered with a free brush stroke and a sense of pattern based upon the traditional compositions seen in paintings and prints. Beneath each scene is usually the reference to the Bible—book, chapter, and verse—an additional help for the childish memory.

It is this atmosphere of verisimilitude, of association with the cheery ways and simple thought of the little New Yorkers of the early days which the group of mulberry-

colored biblical tiles gives to the Woodbury Room in the American Wing. And for this contribution we have to thank the donors, Mr. and Mrs. Allien, who, after preserving these tiles for many years, have now permanently placed them where the many visitors to the Woodbury Room may enjoy them.

CHARLES OVER CORNELIUS.

RECENT AC- CESSIONS OF ANCIENT MARBLES¹

I. TWO HELLE- NISTIC PORTRAITS

One of the greatest contributions to Greek sculpture made by the Hellenistic age was realistic portraiture. The portraits produced during the fifth and fourth centuries B. C. had been generalized creations, in line with the idealizing tendencies of that age. But the enlarged horizon brought into Greek art with the conquests in the East by Alexander resulted in a greater interest in human nature *per se*; which naturally entailed a study of the individual. The Museum has acquired two excellent examples of such Hellenistic portraits—a head and a draped body, both about half life size,² (figs. 4 and 1; heights, 4 $\frac{1}{8}$ in. [10.9 cm.] and 16 in. [40.7 cm.] respectively). When purchased the two were joined together; but it was soon discovered that they had originally formed

part of two separate statuettes, the head being of the well-known Chrysippos type, the body another replica of an unidentified portrait, of which there is a complete example in the British Museum. We have added a plaster copy of the British Museum head to our statue to complete the composition.

The execution in both the Chrysippos head and the draped body is excellent. They have the freshness and flow of original Greek work, very different from some of the hard Roman replicas in other museums. The expressiveness of the pose in the draped statuette and its suitability to the calm physiognomy of the British Museum head illustrate how well the Hellenistic sculptor could reveal his sitter's personality in the attitude of the body. The head, small and fragmentary though it be, is perhaps the best extant representation of Chrysippos, the eager, argumentative exponent of Stoic philosophy (280–207 B. C.).

The Romans, who used to be credited

with the invention of realistic portraiture, we now know merely carried on the traditions of their Hellenistic predecessors. That is why Roman portraits are most realistic at the start, in the Republican period. It is interesting to compare the output of the two schools and differentiate between them; to compare, for instance, our Hellenistic portraits of Epicurus (No. 11.90 in the Sculpture Hall), of Hermarchos (in the seventh Classical Room), and this new Chrysippos with the two Roman Republican portraits (Nos. 12.233 and



FIG. 1. A HELLENISTIC PORTRAIT
STATUETTE

¹They are exhibited in the Room of Recent Acquisitions.

²A detailed publication of these two pieces will appear shortly in the American Journal of Archaeology.



FIG. 2. A PRAXITELEAN TORSO

21.88.14 in the Sculpture Hall). There is first the obvious difference between the physiognomies of the actual people represented, the contrast between the mobile, imaginative Greeks and the steady, practical Romans. Then there is the difference of conception on the part of the artist: the Hellenistic sculptor was able to penetrate deeply into the personality of his sitter and represent also the spiritual side of his characters, while the Roman, though showing an excellent and detailed likeness, often full of force and individuality, stopped



FIG. 3. A DRAPED STATUETTE

short of this greater understanding. And lastly there is the difference of workmanship—the distinction between the sensitive modeling of the Greeks and the dry execution of the Romans. So that it is seldom difficult to recognize the three classes of works we encounter—Hellenistic portraits of the Hellenistic period, Roman copies of Hellenistic portraits, and Roman portraits carrying over the Hellenistic style. In the two pieces now acquired we are fortunate in possessing distinguished works of the first category.

2. A PRAXITELEAN TORSO

Another important addition to our collection of Greek sculpture is a beautiful

Praxitelean torso (fig. 2; height, 2 ft., 6½ in. [77.8 cm.]). The traces of wings at the back indicate that the statue represented an Eros; otherwise the pose is exactly that of the Sauroktonos of Praxiteles. An Eros of this attitude occurs on Roman coins from Prusa,³ showing that such a composition was known. Whether the original was by Praxiteles himself—one of the various Eros statues, in fact, referred to in ancient literature—or whether it was the work of an imitator adapting the Sauroktonos motive to a new purpose is difficult to decide. The torso is a Roman copy; for though beautifully modeled, it has not the fluidity of Greek work. So that it is possible that the addition of wings to a Sauroktonos body was merely an idea of a Roman copyist, which found sufficient favor to be reproduced on the Prusa coins. However that may be, we have in this new piece an exceptionally fine copy after a work of one of the greatest of Greek sculptors; for the identification of the Sauroktonos as a work by Praxiteles rests on sound evidence (viz., Pliny's explicit description: "He [Praxiteles] also represented Apollo as a boy lying in wait for the lizard which steals up to him and ready to strike with his arrow at close quarters, known as Sauroktonos [Lizard-slayer]"). Moreover, the easy pose with its lovely soft curves is specially characteristic of that master. And if in our imagination we add to the surface the subtle differentiation which we find in the *Hermes of Olympia* we can appreciate fully the delicate charm which has made Praxiteles one of the foremost sculptors of the world.

The torso is not a newly found piece. Klein in his *Praxiteles* (1898) p. 239, fig. 38 figures a photograph of the back taken from a cast in Vienna and states that the whereabouts of the original are not known. We have reason to believe that it was formerly in a private collection in Florence.

3. A HELLENISTIC SATYR

A newly acquired head of a Satyr, broken from a statue (fig. 5; height, 9½ in. [24.2 cm.]) is a good Roman copy of a late Greek type and well illustrates the

³Cf. Klein, *Praxiteles*, p. 132, fig. 18.

change from the soft and gentle fourth-century art to the sturdier and more flamboyant conceptions of Hellenistic times. He is represented as playing the double flutes; the swollen cheeks, puckered lips, and contracted brow are all realistically rendered, with the indication of many planes and sudden transitions, very different from the soft variations of fifth- and fourth-century sculpture. The hair too is treated in the later style in irregular



FIG. 4. HEAD OF CHRYSIPPOS

tufts of considerable depth creating strong shadows. The head is in fair condition; the most important missing parts are part of the nose, and the lower part of the mouth with chin, the latter restored in cement.

A similar head, once for sale in Rome, is illustrated by Arndt in his *Glyptothèque Ny-Carlsberg*, text to pls. 133 and 134, figs. 113 and 114, in connection with that of a related wind-god in the Copenhagen Museum. The distortion of the face caused by the vigorous blowing of a trumpet or flute was the kind of problem that appealed to the Hellenistic sculptor and he was able to approach it with a new sympathy and understanding. How much influence these realistic representations had on later art may be gauged by the "modern" appearance of our Satyr. Jacobsen's term of an "ancient Rubens" for the head in Copenhagen applies aptly also to our head.

4. A DRAPED STATUETTE

That Roman ladies had their own portrait heads added to well-known Greek statues is shown by a curious example in the Berlin Museum, where to a draped body of fifth-century style is added a head of the Antonine period⁴; the whole producing a rather incongruous composition, as we might expect in the joining of two works of such different ages. That the type

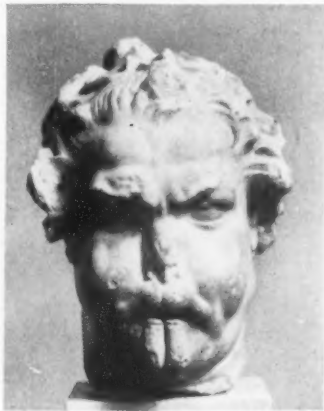


FIG. 5. HEAD OF A SATYR

utilized for the body must have been a famous Greek creation we know from the fact that a number of replicas exist. Our Museum has just acquired still another such copy of Roman date (fig. 3). It is a statuette, only 16 $\frac{3}{8}$ in. [41.6 cm.] high, unfortunately without head, so that we cannot tell whether it was a Roman portrait, like the Berlin statue, or of the type of the original Greek statue. The head of the latter has also been preserved in several replicas and completes the figure in much happier fashion, as seen by the joining of casts of the two in Berlin.⁵ The himation was drawn over the head, which explains the disposition of the folds round the neck in our statuette. The fine dignity and simplicity of the drapery find their closest parallels in the works of the second quarter of the fifth century—the

⁴Cf. Amelung, *Römische Mittheilungen* 1900, pp. 182-183, figs. 1 and 2.

⁵Cf. Amelung, *op. cit.*, pls. III & IV.

Hestia Giustiniani and the Olympia temple figures.

Did this Greek statue represent a goddess or a private individual? Whatever attributes she may have had in her left hand we do not know, for the hand is missing in all known examples including ours. The general type seems more appropriate to a private person than to a goddess, so that it may perhaps have served as a tomb monument. The only deity that would come into consideration at all is Demeter, for whom a matronly type and veiled head are suitable.

Interest is added to our statuette by the inscription *Europé* on the upper face of the base—in Greek letters of Roman date. The name is followed by a palm branch, the Christian symbol for victory; so that it cannot refer to the identity of the original Greek statue, but presumably to the Christian lady who chose to be represented in this guise. The manner in which it is inscribed on the upper face of the base also seems to indicate that it was a later addition. Moreover, the fact that the head and the left hand in our statuette were attached with iron dowels suggests that these parts were first copied from the Greek original and later changed to effect the transformation to a portrait; for such piecing in so small a statuette would be unusual.

GISELA M. A. RICHTER.

AMERICAN INDUSTRIAL ART

SIDELIGHTS ON THE NINTH ANNUAL EXHIBITION

Limitations though in themselves irksome may serve, in their application, to establish merit. In the current exhibition of American Industrial Art they furnish a frame for our picture, define the elements of the composition, suggest its hues, or again determine the factors which give it public value. These various effects may be classed as sidelights upon the exhibition as now installed and more detailed reference to some of them may be of interest.

There is primarily the importance of this exhibition as an annual record, it being one of the conditions of admission that entries be dated within the year preceding

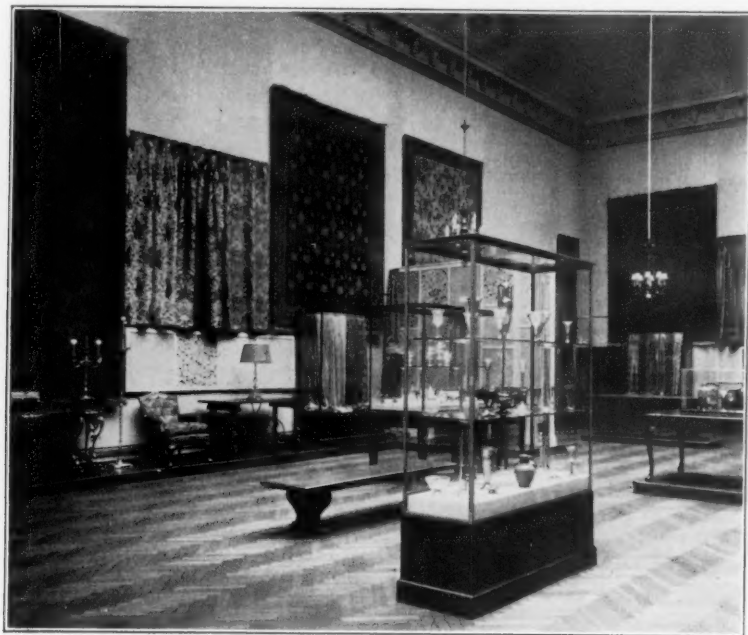
its opening. This record from year to year is valuable in terms of its proof of progress, or of tardy development, or of "marking time," as the case may be. In the present instance, surely, we have renewed evidence of a general advance, but an uneven one as determined by wind and weather in the respective industries; not an assured forward movement like that of a phalanx moving as a unit resolutely and with established conviction.

Again, the periodicity of the exhibition offers to manufacturers an opportunity to launch their new designs under excellent auspices and they have, in increasing number, profited by the chance, some entries being each year the first of their kind, subsequently becoming salesroom samples or part of stock merchandise. Such new pieces indicate plainly the trend of interest among the buying public, the stylistic urge of the moment. The whole complexion of the show substantiates in varying degrees these daily tendencies, thus giving us from this angle, too, a snapshot of the immediate present phase of our cultural development. For the designs shown are the result of much study of public preferences, tested by accepted business principles and given something of the fascination of a gamble because they are made for the future, having often the reliability of a weather forecast. Among consumers interests are many, unstable, and but rarely unified for any length of time, except along very broad lines, and the manufacturer must be something of a prognosticator if his business is to grow, for it can grow only in terms of its quick response to public demands—or at least the expectation of them. Hence the value to our purpose of the clause requiring that objects shown be the regular work of the firms contributing, for a collection of pieces and patterns made especially for our exhibition would prove nothing in terms of current standards of production, being rather a *tour de force* showing what can be done under forced draft with chiefly unsalable designs.

Another sidelight of considerable interest is found in the fact that the exhibition consists only of pieces of which a number are made at a time from a single design

or from time to time from models, moulds, or drawings retained for the purpose. In other words, it is the "duplicability" of the design that is the test of its worth in our democracy, for only by the multiplication of pieces of a kind can the needs of a great population be met at a cost which it can or is willing to pay. And be it said

remedy one or two of these may, in consequence, be found. Indeed, it has been a source of considerable surprise to many who have seen this exhibition that so many fine pieces of furniture of American design and production are covered with foreign material or embellished with foreign handles, keyplates, etc. Any one familiar



EXHIBITION OF AMERICAN INDUSTRIAL ART
VIEW OF GALLERY

that this production in number need not imply the making of thousands of a kind. Any duplication of a good design extends its benefits artistically in terms of an accelerated ratio upward, and economically in terms of a corresponding ratio downward, thus doubly benefiting each purchaser.

We give to our exhibition the name American Industrial Art, the objects being all of American design and execution. In this annual collection we have made note on labels of materials, such as furniture, hardware, and the like, which are indispensable to the design but are of foreign manufacture. This will emphasize, perhaps, certain deficiencies in our own artistic manufactures and we hope that means to

with American skill in these fields is led to ask the reasons for such a condition. Do we lack design here? Or do excessive production costs establish for these accessories a price which is prohibitive and far in excess of foreign costs plus importation plus tariff? Perhaps future exhibitions will show results of the effort for which our present collection points the way.

In any case, the spectator feels a certain satisfaction in the assurance that this is an American exhibition and eagerly examines the objects for indications of that original effort and intelligent study which will contribute toward our national style of the future. For the exhibition does represent an ideal.

Art in industry, a phrase consistently used by the Museum for many years, is the watchword of American artistic manufactures. This is the ideal which gives the pitch as well for this annual showing of current work. It is an ideal which will seek its embodiment in objects that are well-suited to purpose, well-made, well-studied on historic bases, and designed with

full recognition of the designer's responsibility to the present—a responsibility fraught with discouragement and hedged with difficulties, but met now with steady hand and an eye single to the purpose of justifying a national pride in American industrial art. Of this serious effort the ninth annual exhibition now shown is the evidence.

RICHARD F. BACH.

ACCESSIONS AND NOTES

A WELCOME GIFT. The Juilliard Musical Foundation has given to the Museum the sum of four thousand dollars to help defray the cost of free public concerts during the year 1926. The Trustees have accepted the gift with a very genuine appreciation of the aid and encouragement thus offered.

MEMBERSHIP. At a meeting of the Board of Trustees, held March 16, 1925, the following persons, having qualified, were elected in their respective classes:

Fellow in Perpetuity, John Walter Cross, in succession to Mrs. Richard J. Cross.

Sustaining Members, Mrs. W. L. Alderson, Mrs. A. Baxter, Madame J. de Chelminski, Miss Susan P. Du Bois, Mrs. Henry Helier, Mrs. J. K. Hodges, Mrs. Josef Hofmann, Mrs. George J. Magee, Jr., Mrs. Eugene M. Moore, Mrs. Blair Painter, Mrs. Alexander Sinsheimer, Mrs. Edgar F. Ullman.

Annual Members were elected to the number of 137.

DRAWINGS BY JAPANESE SCHOOL CHILDREN. A collection of the work of children in the elementary public schools of Japan showing the methods of teaching employed in that country, and giving an idea of its effectiveness will be shown in Class Room B from April 4 to 30. The drawings, although done by native children under native instructors, seem to suggest Western influence. They are exhibited through the kindness of Miss Helen Parkhurst and the Japan Society.

RECENT EXHIBITIONS ON LOAN. Two exhibits, recently shown in Class Room B, one of photographs of American colonial architecture, and the other of photographs and other objects illustrating Greek athletics, may be borrowed by schools, libraries, and others at a nominal fee.

The architectural exhibit has recently been shown at the Museum in Minneapolis, and is to be included with the collections to be arranged by the American Institute of Architects on the occasion of its annual convention in New York from April 20 to May 2, 1925.

REARRANGEMENT OF CHINESE ROOMS. In preparing for the three new rooms which are going to come to the Far Eastern Department, the Chinese rooms E 8, 9, 10, and 11 have been rearranged and reopened to the public. In E 10 where Japanese screens and sculpture used to be are now a very handsome Empress' throne screen of the Ch'ien Lung period, the throne chair in front of which belonged to the late Empress Dowager Tzu Hsi, further cloisonné and Peking enamels, etc.

The room E 11 is now entirely devoted to sculpture and has some interesting additions; the bronze mirrors and gilt bronzes have gone to E 9 where all the Chinese bronzes are.

ROOM FOR COPYISTS AND STUDENTS. A new room has been arranged for the use of copyists, students, and classes from schools working regularly in the Museum, where their canvases and drawings may be stored when not in use, where easels, stools, draw-

ing boards, modeling stands, etc., are kept, where lockers may be rented, and where, in brief, all the needs of such workers in the Museum are attended to.

The room is entered from the hall beyond the Library entrance, at the side of the main staircase.

CONCERTS. The March series of concerts by a symphony orchestra under the direction of David Mannes completed the annual group of eight concerts given this season for the seventh time.

The large audiences testify to the popularity of this form of the Museum extension of its service to the arts. The programmes have continued in excellence of quality, and this year in each concert parts of symphonies have regularly been included.

LECTURES. The Museum's regular courses of free public lectures, on Saturday and Sunday afternoons, which were begun in November, ended in March. The Children's Story-Hours continue through April, as well as the courses of Study-Hours conducted by Miss Cornell.

The Lectures given by Columbia and New York University, and Teachers' College conclude in May.

ONE WAY TO ESCAPE "MUSEUM FATIGUE." Chairs have been put in some of the picture galleries in the hope that they may be of use to those who wish to make a study of the pictures and drawings and who find it easier to sit than to stand. They may be moved about as the visitor pleases and may be left anywhere in the gallery in which they are placed.

THE AMERICAN ASSOCIATION OF MUSEUMS. The twentieth annual meeting of the American Association of Museums will be held this year at St. Louis from May 17 to 21.

THE AMERICAN FEDERATION OF ARTS. The annual convention of the American Federation of Arts for 1925 will be held in

Cleveland, Ohio, May 13, 14, and 15, all the sessions taking place in the Cleveland Museum of Art.

CHILDREN'S BULLETIN. Owing to the illness of Miss Winifred E. Howe, who has written the Children's Bulletin from the beginning, the remaining issues of the seventh volume will be very late, to the great regret of the Museum and of the author. The definite date of publication can not yet be set.

MEETING OF THE AMERICAN INSTITUTE OF ARCHITECTS AT THE MUSEUM. The Trustees of the Museum and the Directors of the American Institute of Architects will hold at the Museum on the evening of Friday, April 24, at 8 o'clock a reception to the delegates of the Institute. On this occasion the gold medal of the Institute will be presented to Sir Edwin Landseer Lutyens, R. A., F. R. I. B. A., and as a posthumous award to Bertram Grosvenor Goodhue. The Trustees of the Museum on the Reception Committee are Mr. Robert W. de Forest, *Chairman*, Mr. J. P. Morgan, Mr. Arthur Curtiss James, Mr. George D. Pratt, and Mr. William Sloane Coffin.

AMERICANA ON EXHIBITION IN THE PRINT GALLERIES. An exhibition of prints and books of American interest, selected from the bequest of the late Charles Allen Munn, has recently opened in the Print Galleries. It includes various types of Americana: portraits of Washington, Franklin, and other historical figures, American, English, and French; views in America, both "plain" and "colored," many of them of New York, from the sixteenth to the seventeenth century; caricatures; and marine and battle prints. Examples of the work of some of the most interesting early engravers in America are shown, both in prints and book illustrations, from Okey, Revere, and Norman, to Savage, Edwin, and Longacre. Other prints from the collection are on exhibition in the American Wing.

LIST OF ACCESSIONS AND LOANS

MARCH, 1925

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	*Black-figured loutrophoros and black-figured lekythos,—Athenian, VI cent. B. C.	Purchase.
ARMS AND ARMOR	*Long sword, attributed to swordsmith Sa, from Chikuzen Province, Japanese, first quarter XV cent.	Gift of R. Milton Mitchell, Jr.
CERAMICS (Wing H, Room 12) (Floor II, Room 5)	Celadon pot and Temmoku bowl, Sung dyn. (960-1280 A. D.); Tzu chou jar, slipware, abt. 1108 A. D.; Wan-li covered box, Ch'ia Ch'ing gallipot, large circular box, porcelain bowl, Ming dyn. (1368-1643 A. D.); porcelain tankard, plates (2), vase, covered stem cup, enameled biscuit libation cup, in form of head of an ox, dishes (3), K'ang-hsi period (1662-1722 A. D.); porcelain plate with design commemorative of the Treaty of Aix-la-Chapelle, Ch'ien-lung period (1736-1795 A. D.).—Chinese; tea jar, Seto ware, XIII cent.; tea jar, abt. 1480; plate and tea jar, attributed to Gorodayu Shonzu, XVI cent.; tea-cloth holder, abt. 1680; incense boxes (3), incense burners (2), water pot, bottles (2), jars (2), bowls (3), XVIII cent.; incense burner, abt. 1800; incense box, flower vase, bowls (4), wine bottle, tea jars (6), XIX cent.,—Japanese	Purchase.
(Floor II, Room 1) (Floor II, Room 7)		
(Floor II, Room 1)		
COSTUMES	*Dinner dress, copper-colored silk, brocade, by Worth, French (Paris), 1877...	Gift of the Estate of Mrs. Pierpont Morgan.
GLASS (objects in)	†Tall cup with cover, flower glass, wine glass, goblet, and tumbler, Austrian, contemporary	Purchase.
LACQUERS (Wing E, Room 8) (Wing H, Study Room)	Tray, Chinese, Ming dyn. (1368-1643 A. D.); box with cover, Japanese, XVIII cent.	Purchase.
MINIATURES AND MANUSCRIPTS	*Hunting scene, late XIII or early XIV cent.; Horse and Trainer, second half of XVI cent.; Youth and Tutor, by Riza Abassi, second quarter of XVII cent.,—Persian; portrait of a bearded man, Indo-Persian, late XVI cent.; Prince Riding an Elephant, Indian (Mughal School), late XVI cent.	Purchase.
REPRODUCTIONS	*Watercolor copies (4) of frescoes from Knossos; plaster copy of bronze mirror from the Tomb of Klytemnestra; plaster copy of terracotta of a male figure from	

*Not yet placed on exhibition. †Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	Petsofa; moulds (3) with plaster impressions (10) from them, Cretan; copies in plaster of ivory relief, plaques (4) and statuettes (2) of VI-VIII cent. B. C.,—Spartan.....	Purchase.
SCULPTURE.....	†Bronze eagle (sketch for proposed arch in Madison Square, New York), by Paul Bartlett, American, contemporary.....	Gift of Ferargil Galleries.
	†Bronze Head of a Breton Peasant, by Eugenie F. Shonnard, American, contemporary.....	Gift of George D. Pratt.
(Wing A, Room 38)	Cavalry Group, bronze, by H. W. Shrady (study for group on the Grant monument at Washington).....	Gift of Mrs. Helen Fahnestock Campbell.
TEXTILES.....	*Silk embroideries (2), Chinese, Ming dyn. (1368-1643 A. D.); cope, gold brocade, Italian (Venetian), abt. 1500; piece of cut velvet, Italian or Spanish, abt. 1600; piece of cut velvet, French, early XVII cent.....	Purchase.
WOODWORK AND FURNITURE.....	*Coffret, carved wood, lined with glass, Italian, XIII cent.; No-dance masks (3), carved wood, Japanese, XVIII cent....	Purchase.
ANTIQUITIES—CLASSICAL (Eighth Classical Room) (Sixth Classical Room)	Roman plasma ringstone with Athena Parthenos..... Crowning moulding of marble Doric cornice, from monument of Nikias, abt. 319 B. C.; upper end of marble shaft of Ionic column from the Tomb of Pythionike on the sacred way to Eleusis, abt. 325 B. C.....	Lent by W. G. Beatty. Lent by W. B. Dinsmoor.
CLOCKS, WATCHES, ETC. (American Wing)	Washington clock, French, early XIX cent.	Lent by R. T. Haines Halsey.
COSTUMES.....	*Under-dress, court train, head band, and fan, white satin and velvet, French, Empire period.....	Lent by Mrs. James A. Glover.
SCULPTURE..... (Wing E, Room 11) (Wing F, Room 26)	Statues (4) and head, in stone, Cambodian, VII-IX cent..... Terracotta termes (4) of classical deities, French, XVII cent.....	Anonymous Loan. Lent by J. Pierpont Morgan.

DONORS OF BOOKS, PRINTS, ETC.

THE LIBRARY

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Anonymous
Paul J. Sachs
Felix M. Warburg

LENDING COLLECTIONS

Norwich Art Students' Association

*Not yet placed on exhibition. †Recent Accessions Room (Floor I, Room 8).

CALENDAR OF LECTURES

FREE LECTURES

APRIL 18—MAY 23, 1925

April		HOOR
25	Sandro Botticelli (For the Deaf and Deafened) Jane B. Walker.....	3:00
Story-Hours for Children, by Anna C. Chandler, Sundays, April 19 and 26, at 2 and 3 P. M. Entertainments for Children, given in coöperation with the School Art League, Saturdays, April 18, 25, and May 2, at 2 P. M.		

LECTURES FOR WHICH FEES ARE CHARGED

APRIL 22—MAY 23, 1925

In this calendar, M indicates that the course is given by the Museum, C that it is given by Columbia University, N that it is given by New York University, and T that it is given by Teachers College.

April	HOOR	May	HOOR
22	Early Christian Art (N) John Shapley.....	1	Historic Styles of Decoration (N) Fiske Kimball.....
22	Mediaeval Art (C) Ernest DeWald.....	1	Development of Modern Painting (C) J. D. Young.....
23	History of Art (N) Fiske Kimball.....	2	Eastern Art (N) R. M. Riefstahl.....
23	Study-Hour for Teachers (M) Fiske Kimball.....	2	History of Painting (M) Edith R. Abbot.....
23	Introduction to the History of Art (N) Fiske Kimball.....	2	History of Costume (N) R. M. Riefstahl.....
23	Tapestries (N) R. M. Riefstahl.....	6	Early Christian Art (N) John Shapley.....
24	Historic Styles of Decoration (N) Fiske Kimball.....	6	Mediaeval Art (C) Ernest DeWald.....
24	Development of Modern Painting (C) J. D. Young.....	7	History of Art (N) Fiske Kimball.....
25	Eastern Art (N) R. M. Riefstahl.....	7	Study-Hour for Teachers (M) Grace Cornell.....
25	History of Painting (M) Edith R. Abbot.....	7	Introduction to the History of Art (N) Fiske Kimball.....
25	History of Costume (N) R. M. Riefstahl.....	7	Tapestries (N) R. M. Riefstahl.....
29	Early Christian Art (N) John Shapley.....	8	Historic Styles of Decoration (N) Fiske Kimball.....
29	Mediaeval Art (C) Ernest DeWald.....	8	Development of Modern Painting (C) J. D. Young.....
30	History of Art (N) R. M. Riefstahl.....	9	Eastern Art (N) R. M. Riefstahl.....
30	Study-Hour for Teachers (M) Fiske Kimball.....	9	History of Painting (M) Edith R. Abbot.....
30	Introduction to the History of Art (N) Fiske Kimball.....	9	History of Costume (N) R. M. Riefstahl.....
30	Tapestries (N) R. M. Riefstahl.....	13	Early Christian Art (N) John Shapley.....

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May	HOUR	May	HOUR
13 Mediaeval Art (C)		20 Early Christian Art (N)	
Ernest DeWald.	3:00	John Shapley.	11:15
14 History of Art (N)		21 History of Art (N)	
Fiske Kimball.	11:00	R. M. Riefstahl.	11:00
14 Introduction to the History of Art (N)		21 Introduction to the History of Art (N)	
Fiske Kimball.	8:00	Fiske Kimball.	8:00
14 Tapestries (N)		21 Tapestries (N)	
R. M. Riefstahl.	8:00	R. M. Riefstahl.	8:00
15 Historic Styles of Decoration (N)		22 Historic Styles of Decoration (N)	
Fiske Kimball.	11:00 & 8:00	Fiske Kimball.	11:00 & 8:00
15 Development of Modern Painting (C)		22 Development of Modern Painting (C)	
J. D. Young.	3:00	J. D. Young.	3:00
16 Eastern Art (N)		23 Eastern Art (N)	
R. M. Riefstahl.	10:00	R. M. Riefstahl.	10:00
16 History of Painting (M)		23 History of Painting (M)	
Edith R. Abbot.	11:30	Edith R. Abbot.	11:30
16 History of Costume (N)		23 History of Costume (N)	
R. M. Riefstahl.	3:00	R. M. Riefstahl.	3:00

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHED MONTHLY UNDER THE DIRECTION OF THE SECRETARY OF THE METROPOLITAN MUSEUM OF ART, FIFTH AVENUE AND EIGHTY-SECOND STREET, NEW YORK, N. Y. SUBSCRIPTION PRICE, TWO DOLLARS A YEAR, SINGLE COPIES TWENTY CENTS. SENT TO ALL MEMBERS OF THE MUSEUM WITHOUT CHARGE.

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BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception or private view given by the Trustees at the Museum for members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 a.m. to 5 p.m. (Sunday from 1 p.m. to 6 p.m.); Saturday until 6 p.m.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

MUSEUM INSTRUCTORS

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of \$1 an hour is made with an additional fee of 25 cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, lending collections, and collections in the Museum, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum, PHOTOGRAPHS of all objects belonging to the Museum; COLOR PRINTS, ETCHINGS, and CASTS are on sale at the Fifth Avenue entrance. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

CAFETERIA

A cafeteria located in the basement in the northwest corner of the main building is open on week-days from 12 m. to 4.55 p. m.

FOR SALE AT THE FIFTH AVENUE ENTRANCE TO THE MUSEUM